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ABSTRACT

Several plays are studied to introduce students to theatrical terms and to the elements of a play in this quinmester course for Dade County High Schools. Several approaches to the study of the play are suggested such as individual and a large group production of a play, the use of a unified theme such as Youth vs. Tradition, or the line of historical development. Learning activities are proposed to fulfill all course objectives. Bibliographies for student and teacher resources are included. (RS)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

ENGLISH
Introduction to Plays
5112.44
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5114.155
5115.170
5116.177

DIVISION OF INSTRUCTION•1971

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English

Written by Ruth S. Ozan
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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Course Number

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COURSE TITLE: INTRODUCTION TO PLAYS

COURSE DESCRIPTION: The study of several plays introducing the student to the elements of the play and the theatrical terms necessary for understanding and enjoyment.

I. PERFORMANCE OBJECTIVES

A. Students will identify characteristic elements of a play.

B. Students will define selected terms used in the study of the play.

C. Students will examine the underlying thought in a given play and propose its universal theme.

D. Students will practice skills in interpreting plays.

E. Students will discuss critically their impression of a play seen or read for the first time.

F. Given selected plays, students will identify structural elements of a play.

G. Having read several plays, students will identify some motivational forces that act upon the characters of a play.

H. Students will integrate theme, setting, plot and characters into a unified one act play.

I. Students will differentiate between first reaction to a play and subsequent appraisal.

J. Students will devise methods through which they can evaluate a given play.

II. COURSE CONTENT

A. Rationale

An "Introduction to Plays" suggests a number of goals. This course could be viewed as a segment of a literature unit in which the play is one of several genres. It could serve as a foundation for further study of drama. It might even entice students to become involved in theater arts or mass communications. This course is designed for today's student who is exposed to plays which range from his own role-playing in daily life to his experience with the media of radio, television, movies and the theater.

The purpose of this course is to provide the student with the means to understand more fully, to appreciate and to be selective of the T.V. programs, movies and plays he views and to add a new dimension to his experience by studying some plays in written form.

In order for this experience to be meaningful and enjoyable, the student will be challenged to formulate sound answers to the following questions:

1. What is a play?
2. Where did the idea of the play originate? How did it develop?
3. How do plays communicate?
4. How is a play put together?
5. What do plays tell about mankind?
6. What makes the characters of a given play behave as they do?
7. What does this play mean to me?
8. Does my attitude toward a play change when I have studied materials related to the play?
9. What do I know about a particular play?
10. How does one judge the merits of a play?

B. Range of subject matter

1. Definition of a play

a. Elements of plays

(1) Plot
(2) Setting
(3) Characters
(4) Theme

b. Types of plays

(1) Tragedy
(2) Comedy
(3) Melodrama
(4) Farce
(5) Romantic drama
(6) Fantasy
(7) Comedy of manners
(8) Social drama

c. Structure of a play

(1) Plot development
(2) Characterization
(3) Dialogue
(4) Action
(5) Situation

2. Brief history of drama

a. Greek theater

b. Medieval drama

c. Modern drama

d. Contemporary drama

3. Representative plays to be read in class

a. Contemporary plays

b. Plays representing specific themes

4. To be viewed or read out of class

a. Assigned T.V. programs

b. Special movies

c. Plays

(1) Assigned portions to be read
(2) Assigned plays to be read
(3) Independent reading

III. TEACHING STRATEGIES

Procedure

Depending on the level of the students and the materials available, several approaches to the course are suggested.

Through any one of the proposed methods of organization, the student should become familiar with some of the history, art and technique of the play; increase his aesthetic sensibilities; enjoy the game of make-believe; experience the feeling of being someone else; develop empathy with the characters of the play; view the whole entertainment media from a new perspective; and finally relate what he has learned to his own life and the world in which he lives.

A. With textbooks and magazines available, the teacher selects plays which would be relevant and enjoyable to a given class. In this approach students will be provided with essential background information and terminology pertaining to drama in general and to the individual play, as well. Suggested texts: grade level literature texts; The Stage and the School for terminology and historical background material; Man in the Dramatic Mode (1-6), if available, for contemporary selections; magazines, such as Scholastic Scope and Voice and Literary Cavalcade.

B. Projects could include individual and large group art work; producing an original one act play and actively participating in school activities such as plays, pep rallies, skits, etc.

C. A second approach might be that of a unified theme, in which selections would carry through on a general topic, e.g., Youth vs. Tradition; Rebels; Outsiders; Chance or Choice, etc. Suggested texts: The Stage and the School; grade level texts; supplementary paper backs and textbooks, and Patterns in Literature, Vol. 3, which is set up along a thematic approach and also has an excellent section on play analysis. The text includes selections from several important eras and could be used as the main text, or as a guide.

Supplementary paperbacks and magazines; AV materials, especially those emphasizing "theme" are essential to this approach.

Besides the above mentioned projects, a field trip to see a movie or play which would be suitable to the class level and add to the thematic approach might be considered.

D. A third approach might be one along a rather simplified line of historical development. After the initial introduction, in which current trends in plays are discussed, one could go back to the earliest known forms of drama. In this approach, the first play to be studied would probably come from the Greek Theatre, the last might be a selection from the Theater of the Absurd. Suggested texts: The Stage and the School; grade level literature texts; Patterns of Literature, Vol. 3; Introduction to the Play; Readers' Theatre Handbook and paperbacks. This approach would also demand use of the library.

E. Field trips to studios and theaters are recommended for the more mature student. Local colleges and universities often admit classes free of charge to dress rehearsals. Local drama students and professionals may be invited to lecture or perform for the class.

IV. LEARNING ACTIVITIES

A. Activities for Objective A. Students will identify characteristic elements of a play.

1. Respond to question "What is a play?"

a. Discuss the great variety of plays available for viewing and reading. (Include TV, movies and the theatre.)

b. Discuss some of the plays you have seen in any of the above mentioned media.

c. Tell about plays you have read recently.

d. Establish categories for the plays mentioned and discussed. (e.g., comedy, tragedy, melodrama, etc.)

e. Give reasons for categorizing plays as you did. What are your concepts of comedy, tragedy, etc.?

f. Read The Stage and the School, Chapter 5 to distinguish between various types, styles, and forms of drama.

g. Examine basic elements of plays (plot, setting, characters, theme. The Stage and the School, Chapter 4.)

h. Read pp. 30-38 in The Stage and the School which discuss watching television, shopping for films, going to the theatre and reading plays.

2. As an assignment, watch a suitable television program and write a short composition in which the "play" is categorized as comedy, tragedy, melodrama, etc., and examine the basic elements of plot, setting, characters, and theme.

3. Form small groups of students to watch the same program. Discuss the "play" and summarize your reactions and write them. Read your reactions to the entire class.

4. Keep a scrapbook of reviews, theatre programs and advertisements of films, plays and television productions.

5. Make a collage of pictures from magazines of popular actors and scenes from plays.

6. Study basic terminology presented in class via lectures, discussion and reading.

7. Keep a notebook for lecture notes and reading.

B. Activities for Objective B. Students will define selected terms used in the study of a play.

1. Observe the teacher as he explains the parts of the (proscenium) conventional stage. This may be done in the classroom either on an overhead projector, the blackboard or the floor.

2. Using a script, read and discuss the stage directions.

3. Physically demonstrate movement on a stage according to directions given. In an ordinary classroom, the chairs could be formed in a circle to represent a theatre in the round. Someone could donate an area rug, which could be rolled out to create a stage.

4. Take notes during lecture and presentation of A.V. materials on the history of drama.

5. Read assignments in textbook relating to terminology and historical development of drama.

6. Conduct special research on a particular form of drama, i.e., comedy.

7. Divide into small groups. Each group will be responsible for a specific era in the history of drama. Prepare a time chart indicating dates, playwrights, plays, and other pertinent factors in the development of drama.

8. Draw or paint a mural of various theatres and costumes. It might begin with pre-drama setting, then a Greek amphitheatre, the church steps of the Middle Ages, the Globe Theatre, the Box set, etc. Some wrapping or butcher paper might serve as the background. Students interested in dress design might furnish the costumed figure sketches.

9. Keep a file for class use on materials related to the subject of the theatre.

10. Prepare a short term paper containing illustrations on a specific era, form, or playwright studied in the history of drama.

C. Activities for Objective C. Students will examine the underlying thought in a given play and propose its universal theme.

1. Define the term "theme" and differentiate between plot and theme.

2. Cite examples of themes from other forms of literature which are familiar to fellow students.

3. State in your own words the theme of a given play.

4. View films or filmstrips discussing themes in drama. (Especially appropriate in the study of Greek Tragedy or the plays of Shakespeare). e.g., After reading the play Hamlet, divide into three groups. Each group selects one of the following themes in Hamlet:

a. Ghost story

b. Detective story

c. Revenge story

View the film "What Happens in Hamlet?"

Prepare a plot analysis of the play following the theme selected by the group. A representative of each group reports the analysis to the class followed by a forum which discusses interpretation of a play based on a specific point of view. (Similar activities might follow the study of Macbeth; Oedipus Rex; etc.)

5. Discuss the theme of the play being studied and relate it to historical happenings of the time in which it was written.

6. View the film "The Theatre -- One of the Humanities." Divide into three groups and discuss how a play is a miniature world and how it reflects man's real world.

7. Examine critical essays dealing with the theme of a particular play.

8. Relate to the theme of a play. What does it say about mankind? What does it have to do with your life? Can you think of other plays, stories or events with a similar theme?

9. Incorporate statements on the theme into total analysis of each play.

10. Form teams and prepare a formula for finding the theme of a play. Analyze the play being studied for clues to the theme. Name the specific clues found in this play. Generalize and prepare a formula which might apply to any play.

D. Activities for Objective D. Students will practice skills in interpreting plays.

1. Attend a field trip to a movie or play. Evaluate the total experience including the atmosphere of the theatre, elements, structure and technical aspects of the play. If the play seen was one which had been read in class, discuss your reactions to the live version.

a. Were you able to understand the play better after you had seen the performance? Why?

b. Were you more interested in the dialogue or the nonverbal actions of the performers?

c. Did the actors look like and act like you had visualized the characters as you were reading the play?

d. Discuss how the director's and the actor's interpretations of a play affect your understanding of the play.

2. View film on nonverbal communication. (The Hand, 'A' or A Place in the Sun)

3. View film on Oriental art or theatre.

4. Discuss nonverbal 'plays' such as interpretive dance, pantomime, flamenco dancing, shadow plays and your own body language.

   In groups prepare and perform a nonverbal sketch using a familiar and common setting. You may base the sketch on a classroom situation or any other easily recognizable situation.

   Do individual pantomiming, or play "Charades" by enacting titles of plays, movies and T.V. programs.

5. Read plays in class. After becoming somewhat familiar with the play, volunteer to read a part. Prepare for class reading by first reading the scene to yourself, then reading your part out loud as a take-home assignment.

6. With small group, prepare to present a short play in class.

7. Memorize and present a cutting from a play.

8. Tape a presentation.

9. Choose a favorite character in the play being studied and describe the character according to appearance, manners, voice and attitudes. Avoid physical descriptions of the character, except where such descriptions might be of particular importance.

10. Establish a composite profile using the descriptions given. Sketch the character using the composite profile.

11. Imitate the character's manners and appearance in pantomime.

12. Read plays out of class as assigned.

13. Read two plays by a favorite playwright and compare the themes, setting, characters of the two plays, and what similarities you find. Recall stories you've read by favorite authors. Do playwrights and authors of stories tend to use similar settings and types of characters in many of their writings? Conduct research on the playwright's background. Is his background reflected in his works?

14. Read a play in which there are elements of symbolism and interpret the symbols. (The Glass Menagerie, Waiting for Godot, The Seventh Seal, etc.) This assignment will demand careful and skillful reading as well as some extra consultation with teacher.

E. Activities for Objective E. Students will discuss critically their impression of a play seen or read for the first time.

1. Discuss your impressions of a play in small groups. Every student will be responsible for keeping notes of a specific area of discussion. One person will jot down what is said about the plot, another about the characters, the theme, etc. After every student in the group has had his turn to give his impressions on the various topics, the recorder will summarize his notes and with the approval of the group will synthesize them for presentation and discussion in large group.

2. Using a magazine or newspaper review as a pattern, follow the format and review a play seen or read.

3. Imitate a well-known radio or television movie-critic and present an oral review of the play.

4. Have a "Talk Show" in which one student is the interviewer and others are actors who have performed in the play. The interviewer should have a prepared list of questions, appproved by the teacher.

5. Test your memory of the play by playing a quiz game. Students will submit questions on the play in various categories. One category might be named "Who Said..", another category might be "What Happened Then." Questions should be written on index cards, answers on reverse side. The questions could be given points according to difficulty. (This activity might be expanded to include several plays and used as review activity.)

6. Read play and movie reviews in the daily papers, Time, Life, and other magazines.

F. Activities for Objective F. Given selected plays, students will identify structural elements of a play.

1. Review Chapter 4, The Stage and the School and/or Patterns in Literature, Vol. 3, for explanation of plot development.

2. Observe teacher's illustration of plot development.

3. Define the following terms: exposition, initial incident, rising action, climax, falling action, denouement.

4. Determine where each of the action segments occurs in the play being studied.

5. After studying the following plays or novels, compare the plot development and tone in one of the following sets:

   a. Romeo and Juliet and West Side Story

   b. The Matchmaker and Hello, Dolly

   c. Pygmalion and My Fair Lady

   d. The Once and Future King and Camelot

6. View "Two Views of Caesar" to observe difference in interpreting characters.

7. Discuss the skill involved in writing good dialogue. (Stories - Scripts, Three Plus Three)

8. Quote examples of dialogue in the play under discussion which seem especially worthy of discussion.

9. Trace the action of the play through various situations and deduce purpose for any "contrived" situations.

10. When the play being read is a tragedy, note the effect of comic relief. Discuss the type of humor used, the reason the writer had for including it and placing it in the particular scene.

11. Note the sequence of events in the play, and recall foreshadowing.

12. View Eyegate filmstrip series, What to Look for in Drama and Fiction.

G. Activities for Objective G. Students will identify motivating forces that act upon the characters of a play.

1. Cite motivating forces in life. (ambition, greed, pride, etc.)

2. Review the Greek concepts of 'hamartia' (tragic flaw) and 'hubris' (arrogant pride).

3. Determine motivating forces of the characters in the play being studied.

4. View the film Macbeth: The Politics of Power or Oedipus Rex: The Character of Oedipus for clarification on motivating forces in plays.

5. Read critical essays on the topic of motivation. Prepare oral or written reports. (Able students may want to read selected psychology texts for the subject of motivation.)

6. If the play under scrutiny is one of foreign setting, or of another time, discuss cultural differences in motivating forces.

7. Project the characters from a period play into modern 20th century setting, or place contemporary characters into the past and discuss probable changes the characters would undergo if they were 'out of time and place.'

8. After discussing differences caused by cultural patterns, name universal values of all mankind.

9. Rewrite a short scene from a play by changing the motivating force of one of the characters.

10. Change the setting of a play (e.g., Our Town in Japan) and present a scene changing dialogue only for tone and "authenticity."

H. Activities for Objective H. Students will integrate theme, setting, plot and characters into a unified one act play.

1. Review basic elements of a play. Determine which elements are unique to plays and which are found in other literary genre.

2. Read a short story that has been adapted into a play. ("The Lottery" or "A Trip to Czardis" Language and Systems) Read the dramatic version and discuss the changes which occur in the dramatic version.

3. Specify advantages and limitations of both the short story and the play version of the same story.

4. Prepare a script from a scene of a short story.

5. Rewrite a scene from a play into short story form.

6. Choose a news item from the newspaper or a magazine and reconstruct the action in play form.

7. Manipulate theme, setting, plot and characters and produce a parody, allegory or visual composition of the play.

8. Write and perform an original one-act play.

9. Produce a puppet show using a large packing case as the theatre. Volunteer to decorate the theatre; make puppets; write the script; do the "acting;" do publicity work and invite other students to the performance.

I. Activities for Objective I. Students will differentiate between the first reaction to the play and subsequent appraisal.

1. Reexamine initial reaction to the play being discussed.

2. Recall and note personal subjective reactions.

3. Read several reviews of one play found in such sources as The New York Times, The Saturday Review of Literature, and The New Yorker.

4. Make a summary of professional criteria for play criticism on the basis of what seems to be used by the drama critics who write in current periodicals. Express your opinion of the reasons why critics vary in their judgments although they use the same criteria for criticism.

5. For extra credit, read some articles in Broadway Scrapbook and Experience of Critics and write a report of your findings.

6. State modifications in attitude, if any, that occurred through subsequent study of a given play.

7. Retest your knowledge of the play.

8. Determine which areas have become clarified through further study of the play.

9. Note areas which still need clarification.

10. Through individual conferences with teacher, analyze and remedy weaknesses.

J. Activities for Objective J. Students will devise methods through which they can evaluate a given play.

1. Devise an objective test by using contributed questions from class members. Question may be on terminology, significant lines in plays read, identification of characters, authors, etc.

2. Design a cross word puzzle using drama terminology, titles, authors and characters of plays.

3. Form committees for the purpose of devising a play analysis form sheet. Organize data and present to group.

4. Test practicability of devised form for a particular play.

5. Test the application of the form on other plays. Make any revisions necessary.

6. Write a brief essay on "How to Judge the Merits of a Play."

7. After viewing a play read in class, divide into groups of five. Each group will evaluate the play on one of the following points:

   a. Choice of play

      Discuss literary quality, suitability for the audience, and the stage facilities where play was presented.

   b. Play direction

      Were the movement and business pleasing or appropriate? Did the actors "fit" the parts that they portrayed? Was the tempo of the play correct?

   c. Characterization

      Was the characterization consistent with the playwright's purpose? Were the relationships of the characters consistent with the theme? Were the technical aspects and the characterizations consistent?

   d. Technical aspects (setting, lighting, sound, properties, make-up)

      Were these elements functional? Was the production well "integrated"?

8. Formulate a scorecard for judging dramatic productions.

V. STUDENT RESOURCES

A. Books

Barnes, Grace and Mary J. Sutcliff. On Stage, Everyone. New York: The Macmillan Co., 1954. (Junior and Senior High)

Barrows, Marjorie W., ed. Drama I. New York: The Macmillan Co., 1962 (Junior High)

Barrows, Marjorie W. and Matthew Dolkey. Modern English Drama. New York: The Macmillan Co., 1964. (Senior High)

Boynton, Robert W. and Maynard Mack. Introduction to the Play. New York: Hayden Book Co., Inc., 1969. (Senior High)

Coger, L. I. and White, M. E. Readers Theatre Handbook. Atlanta: Scott, Foresman and Co., 1967. (Senior High)

Adventures in Literature Series, Grades 7-12. Harcourt, Brace and World, Inc., Classic Edition, 1968.

Houghton Mifflin Literature Series, Grades 7-12. Houghton-Mifflin Co., 1968.

Literary Heritage Series, The Macmillan Co.
Plays to Enjoy, Grade 7, 1967.
Plays to Remember, Grade 8, 1967.
Currents in Drama, Grade 9, 1967.
Designs in Drama, Grade 10, 1967.
American Experience: Drama, 1968.
English Tradition: Drama, 1968.

America Reads Series, Grades 7-12. Scott, Foresman and Co., 1968.

Postman, et al. Language and Systems, Grade 11. Holt, Rinehart and Winston, Inc., 1967.

Singer/Random House Literature Series, 1967.
Approaches to Literature, Grade 9. Studies in Drama.
The Literature of America, Grade 11. Modern Drama, Poetry and Essays.

Follett Educational Corporation, Turner-Livingston Communication Series: Grade 10.
The Movies You See, 1966.
The Television You Watch, 1965.

Gateway English Series, The Macmillan Co., 1966-67.

B. Additional resources

1. Books

Man in the Dramatic Mode. Books 1-6. McDougal, Littell and Co. (Junior and Senior High)

Henry Gregor Tielson. Stories and Scripts. Three Plus Three. Atlanta: Scott, Foresman & Co., 1970. (Junior and Senior High)

2. Scholastic Magazine

Scholastic Magazines, Inc., 902 Sylvan Ave., Englewood Cliffs, New Jersey 07632.

3. Plays

Paperbacks:

15 American One-Act Plays. Paul Kozelka, ed. Includes Sorry, Wrong Number; The Devil and Daniel Webster; The Lottery from the story by Shirley Jackson; Feathertop, from Nathaniel Hawthorne's story, and others. (Junior and Senior High)

Anouilh, Jean. Becket. A Signet Book. The American Library, Inc., 1301 Avenue of the Americas, New York, N.Y. 10010. (Senior High)

Bantam Library of World Drama. Bantam Books, Inc. Dept. SE, Rm. 607, 271 Madison Avenue, New York, N.Y. 10016. (Senior High)
Chekhov: Four Great Plays
Classical French Drama
Complete Plays of Aristophanes
Complete Plays of Sophocles
Elizabethan Drama
Greek Drama, Moses Hadas
Ibsen. Four Great Plays
Medieval and Tudor Drama, John Gassner (Senior High)

Miller, Arthur. (Senior High)
The Crucible
Incident at Vichy
After the Fall
A View from the Bridge

Osborne, John. (Senior High)
Look Back in Anger
The Entertainer

Saroyan. Five Plays. (Junior and Senior High)

Seven Strindberg Plays. Arvid Paulson. (Senior High)

Shaw, George Bernard. (Senior High)
Man and Superman
Arms and the Man

Ten One-Act Plays. (Junior and Senior High)

Ten Plays, Euripides. (Senior High)

Ten Spanish Dramas. (Senior High)

Wilder, Thornton. Three Plays. (Junior and Senior High)

Eight Great Comedies. ed. with essays on comedy. A Mentor Book. The New American Library of World Literature, Inc., 501 Madison Ave., New York, N.Y. (Junior and Senior High)

10 Short Plays by outstanding playwrights. (Sherwood Anderson, Tennessee Williams, Maxwell Anderson, William Saroyan, Thornton Wilder, Norman Corwin, Paul Green, Gore Vidal.) Dell Publishing Co., Inc., 750 Third Avenue, New York, N.Y. (Senior High)

Dell Masterpieces of Continental Drama. (Senior High)
Seeds of Modern Drama. Includes Hauptmann's The Weavers.
The Golden Age. Includes Racine's Phaedra.

Folger Library General Reader's Shakespeare. ed. Louis B. Wright. Mail Service Dept., Washington Square Press, Inc., 1 West 39 Street, New York, N.Y. (29 paperback selections of comedies, tragedies and histories)

Houghton, Norris, ed. Romeo and Juliet and West Side Story. New York: Dell Publications, 1965. (Junior and Senior High)

VI. TEACHER RESOURCES

A. Books

Abel, Lionel. Metatheatre: A New View of Dramatic Form. Sophocles, Shakespeare, Calderon, Racine, Brecht, Beckett, Genet, Gelber and others. A Dramabook. New York: Hill and Wang, 1963.

Anstell, Jen. What's in a Play? New York: Harcourt, Brace and World, 1968.

Atkinson, Brooks. Broadway Scrapbook. New York: Theatre Arts Books, 1947.

Barnet, Sylvan, et al. Aspects of the Drama: A Handbook. A collection of essays which examine basic issues of drama and a dictionary of dramatic terms. Boston: Little, Brown and Co., 34 Beacon Street.

Cole, Toby, ed. Playwrights on Playwriting. The Meaning and Making of Modern Drama from Ibsen to Ionesco. New York: Hill and Wang.

Dyer, Thiselton. Folk Lore of Shakespeare. New York: Dover Publications, Inc.

Eliot, Charles W. The Harvard Classics: Elizabethan Drama, Volumes I and II. New York: P. F. Collier and Son, Inc.

Gassner, John. Form and Idea in Modern Theatre. New York: Holt, Rinehart and Winston, Inc., 1956.

Gheon, Henri. The Art of the Theatre. A Dramabook. New York: Hill and Wang, 1961.

Guerin, Labor, Morgan, Willingham. A Handbook of Critical Approaches to Literature. New York: Harper and Rowe, 1966.

Guide to Play Selection. National Council of Teachers of English. New York: Appleton, Century, Crofts, Inc., 1958.

Kitto, Humphrey. Form and Meaning in Drama. London: Methuen, 1956.

Ludowyk, E. F. C. Understanding Shakespeare. New York: Cambridge University Press, 1962.

O'Neal, Robert. Teachers' Guide to World Literature for the High School. National Council of Teachers of English, 508 South Sixth St., Champaign, Ill., 1960.

Purdom, C. B. What Happens in Shakespeare: A New Interpretation. London: John Baker, 1963.

Rabkin, Norman. Shakespeare and the Common Understanding. New York: The Free Press, 1967.

Siegel, Paul. His Infinite Variety: Major Shakespearean Criticism since Johnson. Philadelphia: Lippincott, 1964.

Sobel, Bernard. The New Theatre Handbook and Digest of Plays. New York: Crown Publishers, Inc., 1959.

Spolin, Viola. Improvisation for the Theatre. Evanston, Ill.: Northwestern University Press, 1963.

Start, Donald Clive. The Development of Dramatic Art.

Webb, Kaye, ed. Experiences of Critics. Fairlawn, N.J.: Oxford University Press, 1953.

B. Articles

"The Angel of the Odd" (Tennessee Williams) Time, March 9, 1962. pp. 53-60.

Burton, Dwight L. "Teaching Drama as a Mirror of Life." Chapter 10. Literature Study in the High School. Rev. ed. A detailed discussion of how and why drama should be taught in the classroom. Holt, 1964.

Fichandler, Zelda. "The Art of the Drama." NEA Journal, Oct., 1962. pp. 44-47. (relationship between drama and real life)

Funke, Lewis and John E. Booth. "Williams on Williams." Theatre Arts, Jan., 1962, pp. 17-19.

Gainsburg, Joseph C. "Play-Reading with Dynamic Meaning." English Journal, Oct., 1952, pp. 403-410. (obtaining the most meaning from a play)

McAnamy, Emilie G. "Theatre without a Stage: An Educational Experiment." English Journal, Nov., 1961, pp. 551-554. (developing critical appreciation of drama)

MacEachen, Dougald B. "Analyzing a Play." College English, April, 1964, pp. 549-550. (questions for students to answer in analyzing a play)

Veidemanis, Gladys. "Drama in the English Classroom." English Journal, Nov., 1962, pp. 544-551. (objectives and procedures in teaching drama in high school)

C. Periodicals

Dramatics. Leon C. Miller, Exec. Secy., National Thespian Society, College Hill Station, Cincinnati, Ohio.

New York Times

The New Yorker

Theatre Crafts. 33 East Minor Street, Emmaus, Pa. 18049.

D. Other materials

Ratliffe, Sharon. Dramatic Arts in the Secondary School. MSA Curriculum Guide. National Textbook Co., Skokie, Ill.

Stirling, Nora. "Breakthrough," #11 in the "Plays for Living Series." U.S./H.E.W. Washington,D. C.: U.S. Government Printing Office, 1969.

Ward, Winifred. Drama with and for Children. U. S. Department of Health, Education and Welfare, Bulletin #3. OE 33007. Washington, D. C. U.S. Government Printing Office, 1962.

Washington, D. C.: American Education Theatre Asscciation: Secondary School Theatre Assoc. of the AETA. A Suggested Course Outline for a Course of Study in Theatre Arts.

VII. FILMS (available from Dade County Audio-visual Department)

"A" (nonverbal)	1-05799
Artistry of Shakespeare: The Drama and Language	
of Macbeth: Character	1-13815
Imagery	1-13816
Patterns of Sound	1-13817
The Sense of Tragedy	1-13818
Turning Points	1-13814

Assassination of Julius Caesar, 26' B&W. McGraw-Hill.	1-31012
Cherry Orchard, The: Chekhov, Innovator of Modern Drama, Pt. 1.	1-31799
Cherry Orchard, The: Comedy or Tragedy? Pt. 2	1-31801
Chinese Shadow Play, 11' C.	1-04383
Classical Greece: Athens: The Golden Age	1-31197
Classical Greece: Plato's Apology: The Life and Teachings of Socrates	1-31195
Doll's House, A: Ibsen's Theme, Pt. 2	1-31803
Doll's House, A: The Destruction of Illusion, Pt.1	1-40131
Duet: A Puppet Film	1-05847
Four Views of Caesar, 23' B&W.	1-11818
Julius Caesar (Act 3, Scene 2). 18' B&W.	1-11819
Marc Antony of Rome, 22' B&W.	1-12584
Hamlet: The Age of Elizabeth	1-30874
Hamlet: The Poisoned Kingdom	1-30877
Hamlet: The Readiness is All	1-30880
Hamlet: What Happens in Hamlet	1-30883
(each 30' C)	
Hand, The (nonverbal)	1-13819
The Humanities: The Theatre: One of the Humanities, 30' C.	1-30869
The Humanities: Our Town and Our Universe, 30' C.	1-30860
The Humanities: Our Town and Ourselves, 30' C.	1-30863
Literature Appreciation: How to Read Plays, 13-1/2' B&W.	1-05518

Macbeth: The Politics of Power, 30; C.	1-30889
Macbeth: The Secret'st Man, 30' C.	1-30891
Macbeth: The Themes of Macbeth, 30' C.	1-30891
Midsummer Night's Dream: Introduction to the Play, 14' C.	1-11823
Oedipus Rex: Man and God, 30' C.	1-30912
Oedipus Rex: The Age of Sophocles, 30' C.	1-30904
Oedipus Rex: The Character of Oedipus	1-30908
Oedipus Rex: The Recovery of Oedipus	1-30916
Place in the Sun	1-05840
Rolling Rice Ball, The (A Japanese Fairy Tale)	1-05751
Shakespeare, William, 23' B&W.	1-30886
Shakespeare, William: Background for His Works, 14' B&W.	1-11828
Shakespeare's Theatre, 14' C.	1-11827
Shakespeare's Theatre: The Globe Playhouse, 18' B&W.	1-11825
Steps to Mature Reading	1-31717
What's in a Play: Dramatic Action	1-14009

VIII. RENTAL FILMS

The following films may be rented or purchased through Indiana University Audio-visual Center, Bloomington, Indiana 47401. The Center will also supply each school one catalogue of all films available. (Most films listed here are about 30 minutes long, all have sound.)

Acting: How it Began. Greek Theatre through Middle Ages	NET-1319
Acting: The Renaissance, Commedia del Arte, Shakespearean, French Court Theatres and the Comedie Francaise	NET-1321

The Actor: Character of Creation for Illusion	NET-980
Cradle of Genius: Abbey Theatre. Also Interviews with Sean O'Casey and Barry Fitzgerald. (Senior High level only)	GS-1062
Dialogue, Speaking for Illusion	NET-981
Drama: How it Began	NET-1193
Drama: The Renaissance	NET-1320
Drama: The Twentieth Century	NET-1324
Drama Comes of Age: Realism	NET-1322

Experimental Motion Pictures Suitable for Junior and Senior High - Information and List on Request.

Language of the Film	RSC-680
The Movies	CS-1297
Music and Literature: The Masque	NET-1441
The Play: Idea for Illusion	NET-979
The Sense of Humor	NET-1194
The Sense of Tragedy	NET-1193
The Theatre: A Fine Art	NET-976

IX. FILM STRIPS AND RECORDS

Albert, Abigail, ed. Elizabethan Everyday Life, EAV, TE 9028, C. 1963. 1 tape, 2 sides. 3.75 lps. 1 film strip, 50 frames, color, sound.

Fromer, Robert, ed. Drama of Classical Greece, EAV, LE 27908, A and B, C. 1970. 1 record, 2 sides - 12" 33-1/3 rpm, 2 filmstrips, 68 frames each, color, sound. (manual included)

Madeo, Frederick. The Symbol: What to Look for in Drama and Fiction. Eye Gate, DWR - 6432-C. C. 1963. 1 record, 1 side, 10", 33-1/3 rpm. 1 filmstrip, 35 frames, sound, color.

Madeo, Frederick. The Transgression: What to Look for in Drama and Fiction. DWR-6432-D.

Rapp, Albert. Faust. Great Classics of Literature Series. Encyclopedia Britannica. c 1959. 50 frames, si. color.

Pinter, Harold. The Dumb Waiter: Great Plays of the Stage. Prentiss-Hall, c 1970. 4 records, 8 sides 12". 33-1/3 rpm. 4 filmstrips, 70 frames each, sound, color.

Smutny, Joan. Hamlet: The Plot. SVE, XCTV-107855. c 1966. 1 record. 1 side. 12". 33-1/3 rpm. 1 filmstrip. 40 frames, sound, color. (manual included)

Smutny, Joan. Hamlet: Analysis and Interpretation. SVE, XBTV-107856.

Smutney, J. Julius Caesar: Analysis and Interpretation. SVE, STAC-104068, c 1965. 1 record, 1 side. 12" 33-1/3 rpm. 1 filmstrip, 50 frames, sound, color.

Smutney, J. Juluis Caesar: The Plot. XTAC-104166, c 1965. (manual included)

Smutny, J. Macbeth: Analysis and Interpretation. SVE, XCTV-97876, 1 record, 1 side. 12" 33-1/3 rpm, 1964.

Smutny, J. Macbeth: The Plot. SVE, XCTV-97875. c 1964. (manual included)

Shakespeare, William. King Lear. Warren Schloat Productions, Inc. c 1969. 6 records, 12 sides. 12", 33-1/3 rpm. 6 filmstrips, 80 frames, color.

Thaler, Alwin. Prologue to the Globe Theatre: Shakespeare's Theatre.

Thaler, Alwin. The Globe Theatre, Its Design and Construction.

Thaler, Alwin. A Day at the Globe Theatre.

Thaler, Alwin. The Playhouse Comes to London. Encyclopedia Britannica. c 1961. 50 frames, si. color (each)

X. RECORDS

Afternoon of a Faun. Debussy: Leopold Stokowski and Phila. Orch. 12" 2 s 78 rpm RCA-Victor. 4-40298

Barber of Seville Overture. Rossini. 4-40236

H.M.S. Pinafore. Gilbert and Sullivan. 10" 2s 78 rpm Sonora. 4-30007

Importance of Being Earnest, The. 12 " 4 s 33-1/3 rpm Capitol. 4-00050

American National Theatre and Academy Album of Stars, Vol. I: Victoria Regina, Years Ago, The Skin of Our Teeth, Hedda Gabler, King Richard II. Decca, DL-9002, nd. 1 record, 2 s 12", 33-1/3 rpm.

Volume II: The Barretts of Wimpole Street, The Farmer Takes a Wife, The Sea Gull, The Little Foxes. Decca, DL-9009, c1951.

Hallmark Hall of Fame, Great Moments. RCA, PRM 202-1, c 1966. 2 records, 4 sides 12" 33-1/3 rpm.

Van Druten, John. The Art of Playwriting. The Voice of the Turtle; The Druid Circle; I am a Camera; I got Sixpence. Spoken Arts, SR-4M, 1664. nd. 1 record, 2 sides, 12" 33-1/3 rpm.

NOTE:

There are many fine anthologies of plays in our school and public libraries. Unfortunately, we never have enough for a whole class. Copyright restrictions may preclude dittoed copies of such selections.

Following is a list of catalogues of plays which can often be bought very reasonably:

Bakers Plays. 100 Summer Street, Boston, Mass. 02110.

The Chester Mystery Plays, Theatre Arts Books. 333 6th Ave., New York, N.Y. 10014.

Dramatists Play Service, Inc., 440 Park Avenue South, New York, N.Y. 10016.

The Dramatic Publishing Co., 85 E. Randolph Street, Chicago, Ill. 60601.

Samuel French. Basic Catalog of Plays. 25 W. 45th Street, New York, N.Y. 10036.

Hill and Wang Catalog, 72 Fifth Avenue, New York, N.Y. 10001.

Karawitan, The Performing Arts. LCC #74-93219. Theatre Arts Books.

Plays, Inc. Publishers, 8 Arlington Street, Boston, Mass. 02116.